Flashback

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FLASHBACK

Journal of the Washington County Historical Society

Preserving Our Past for Future Generations

Volume 68 Fall 2018 Number 3

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On the Cover: The mid-century homestead known as "Deepwood" included a home designed by architect Herb Fowler in the Ozark modern style. The dining area and living room are shown in this photo. The home was added to National Register of Historic Places this year.

Photo by Don Shreve

Jesse Mumford Gilstrap Millwright, Inventor, and Union Officer

Editor's Note: This article was the winner of the 2018 Walter J. Lemke Prize for best article submitted on a subject of county interest. Author Denele Campbell was working on a new book, The West Fork Valley: Its Environs and Settlements before 1900*, and offered this portion about Jesse Mumford Gilstrap ahead of publication in Flashback. The book is now out and available through Amazon.com. Campbell expressed her sincere appreciation to Jim Dye, a Gilstrap descendant who provided photographs and rich background information for this article.*

By Denele Campbell

In 1852, Jesse Mumford Gilstrap settled in Washington County, Arkansas, with his wife and three children. He had ventured to the county earlier; his first child was born here in 1848. An adventurous and passionate young man, in 1850 Gilstrap had trekked westward to join the gold rush while his wife awaited him at her family home near Carthage, Missouri. Back from his adventure and a few dollars richer, he returned to Washington County where he immediately invested some of his earnings in a partnership in one of the county's earliest mills. In 1856, took full ownership. Then as the winds of war heightened, Jesse spoke out on behalf the Union cause. In 1862, he gathered a company of fellow patriots to form the first company of the 1st Arkansas Cavalry. Jesse went on to serve in the state senate before his untimely death in 1869.

Jesse's family was among the second wave of settlers to arrive in Washington County. His father Isaac Gilstrap, a native of North Carolina, was the fifth generation of Gilstraps in America, descended from Thomas Gilstrap of Nottinghamshire, England who immi-

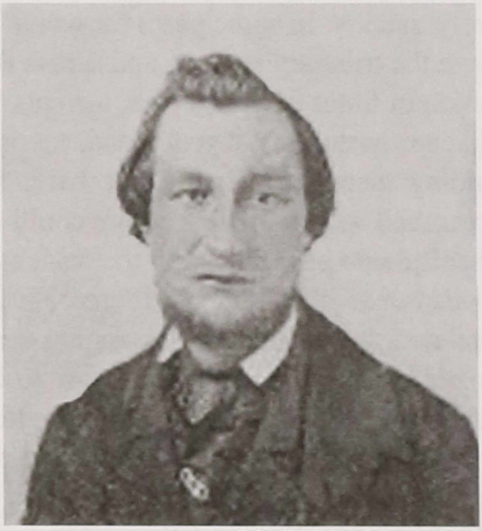
grated to the colonies around 1695. The Gilstraps moved west as the frontier opened, first to North Carolina, then Tennessee where Isaac married Lockey Davis in 1822. After their family grew to include Jesse and several additional children, the Gilstraps homesteaded at Neosho, Missouri, between 1836 and 1844.

At age 21 in 1845, Jesse married Mary Ann Davidson at Carthage, Missouri. He and Mary Ann gained their first child Elizabeth in 1848 during a brief period when the couple first lived in Washington County. But news of gold in California caused Jesse to return his wife and daughter back to her Missouri family for safekeeping while he struck out to seek his fortune. At the time of the January 1850 census for Neosho, Missouri, Mary Ann age 19 and the couple's one-year-old daughter Elizabeth lived at the Davidson family home while Jesse, age 26, labored in the gold fields of Greenwood Valley, El Dorado County, California.

The eight census pages which tally the Greenwood Valley includes a total of 336 people, among which are three black men, two women, and 331 white men. They came from every state in the nation as well as Canada, Scotland, England, Ireland, Germany, Denmark, and Holland. Occupations included baker, attorney, four merchants, a saloon keeper, a hotelier, physician, and butcher. Like most of the men enumerated, Jesse named his occupation as miner. At the start of the gold rush, Greenwood didn't exist. The area was known as Long Valley, a remote area of northeast California in the Sierra Foothills. The location sits over the northwest portion of the so-called Mother Lode where early arrivals found nuggets literally lying in plain view. The place quickly gained a torrent of hopeful newcomers.[1] By the spring of 1850, John Greenwood had established a trading post soon followed by a butcher shop and a general store. By 1851, Greenwood hosted two theatres, a number of restaurants, fourteen stores, a brewery, several hotels, and blacksmiths. After dark and in bad weather, miners lived in canvas tents or rough cabins. But in every hour of daylight, they pursued their hopes of finding free gold or rich quartz veins on their claims. The men were tight-lipped with the census taker about the value of their claim. Gilstrap admitted to an average daily value of his mining efforts of

four dollars, an amount typical of miner income which ranged from two dollars up to a rare nine or eleven dollars per day.[2]

On December 1, 1851, Jesse M. Gilstrap returned home. He disembarked from the brig Morning Star at New Orleans, having traveled from San Juan Del Norte, Nicaragua along with 175 other passengers, presumably most of them men returning from California. This cut-across route avoided the long journey around the tip of South American or its alternative, the grinding cross-country trek over mountains and desert. The cut-through followed a new path across Central America, a journey starting at San Carlos, Nicaragua said to take about three weeks by use of mules, a steamboat ride across a lake to the mouth of the San Juan River, and then by ship north across the Caribbean Sea and the Gulf of Mexico to New Orleans. In the ship manifest, Jesse named his occupation as cabinet maker.[3]



COURTESY OF JIM DYE

Jesse Mumford Gilstrap

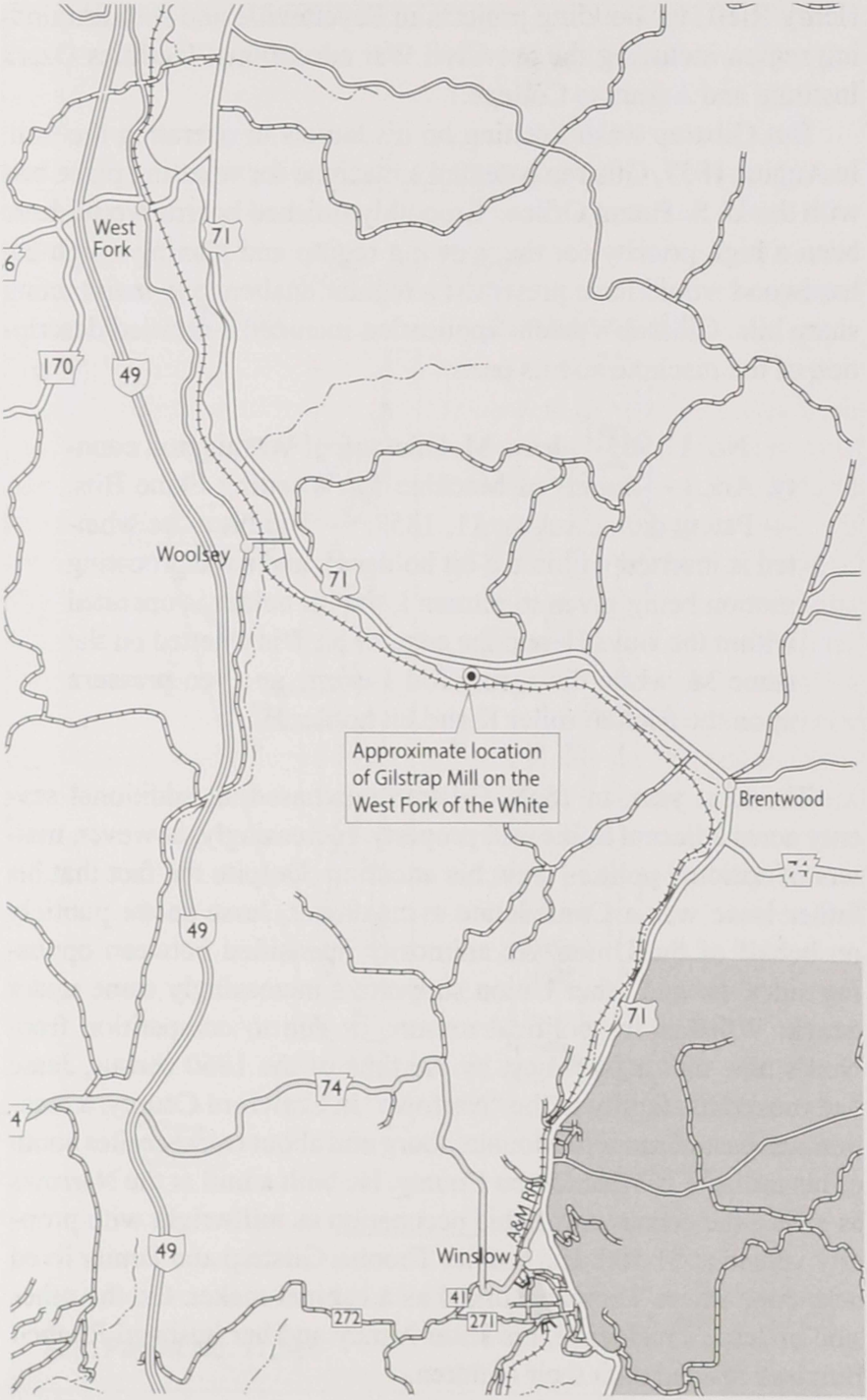
Gilstrap gained sufficient funds during his stay in California not only to book passage for the swiftest route home, which cost between $200 and $400, but also to invest—within six weeks of his return—in an ongoing milling operation in south Washington County established by William H.H. Nott by 1838 and sold to Eleazar Pelphrey in 1845.[4] Jesse brought his immediate family to live here along with the rest of the extended Isaac Gilstrap family. Washington County, Arkansas, tax records show the first payment of real estate taxes by both Isaac and his son Jesse occurred in 1852.

On January 12, 1852, Gilstrap paid Pelphrey for a half interest in the operating grist and sawmill, "one half interest…in a certain tract…formerly owned by Wm. H. H. Nott in the SE SW 23-14-30…including mill."[5] This location on the West Fork of White River was about five miles south of modern-day West Fork.

He didn't choose an easy livelihood. Milling operations in those times involved the construction of a large wooden mill wheel and the assembly of multiple moving parts and gears to rotate the grindstones as well as sawblades and other devices needed in the milling of grain and lumber. The West Fork of White River suffers the random violence of a river swollen by heavy rain. In a narrow valley with steep hills on either side, the river reaches flood stage relatively quickly. In some years far worse than others, downpours rush down the tributary streams and across the valley to overrun the river banks. In times of heavy rain, torrents of brown water sweep along adjacent pastures and woodland, tearing trees from the banks and sending them downstream like battering rams. Perched along the streambed where the river flow could turn its wooden wheel, mill wheels could be wrecked in the onslaught.

But Jesse Gilstrap weathered such storms. His mill provided meal and flour for farmers bringing their harvests and sawed rough timber into usable boards. He saw to the welfare of his family as well as participating in community affairs. Evidently an ambitious and outgoing young man, Gilstrap was elected justice of the peace to represent West Fork Township in 1855. On June 28, 1856, he gained full ownership of the southeast quarter of the southwest quarter of Section 23, Township 14, Range 30 North, deeded from Pelphrey to Gilstrap for the amount of $250 and described specifically as the "sawmill on the West Fork of White River…formerly owned by Wm. H. H. Nott."[6] The location under Nott had served as the first post office for the West Fork Township. Subsequently, the post office became known as Gilstrap's Mill.

Approaching his mill enterprise with a background in carpentry, and with his brother Thomas nearby who continued to earn his livelihood as a cabinet man, Jesse Gilstrap sought ways to improve saw mill operations. Boards from his mill supplied carpenters Oren and


West Fork
71
6
170
49
Woolsey
71
Approximate location of Gilstrap Mill on the West Fork of the White
Brentwood
74
49
71
74
4
A&M RR
49
Winslow
41
272
271

Henry Rieff, for building projects in Fayetteville and the surrounding region including the pre-Civil War educational facilities Ozark Institute and Arkansas College.

But Gilstrap wasn't resting on his laurels in operating the mill. In August 1857, Gilstrap patented a machine for whetting plane bits with the U. S. Patent Office.[7] Smoothly finished boards would have been a high priority for the growing region and planing rough-cut hardwood would have presented a regular challenge in maintaining sharp bits. Gilstrap's patent application included a detailed description of the machine and its parts:

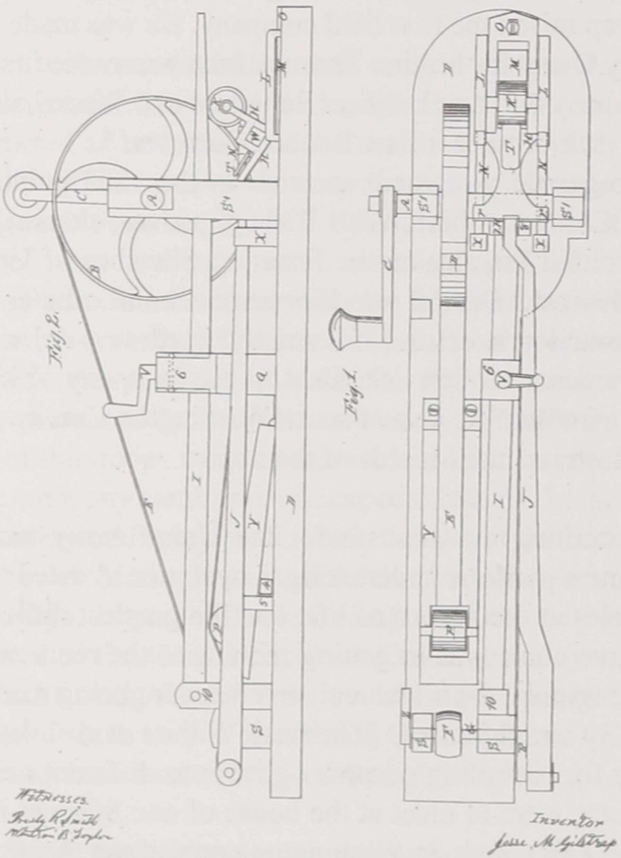
> No. 17,965. – Jesse M. Gilstrap, of Washington county, Ark. — Improved Machine for Whetting Plane Bits. — Patent dated August 11, 1857. — The bit to be whetted is inserted within the bit holder H, and a reciprocating motion being given to pitman I, the bit holder is operated within the ways H, and the edge of bit T is whetted on the stone M, while the spring rod I exerts an even pressure upon the friction roller K and bit holder H.

The next year, in 1858, Gilstrap purchased an additional seventy acres adjacent to his mill property. Increasingly, however, matters of national politics drew his attention. Despite the fact that his father Isaac was a Confederate sympathizer, Jesse spoke publicly on behalf of the Union. As animosity intensified between opposing sides, he and other Union supporters increasingly came under attack. Whether for political reasons or due to competition from Nott's new mill at Woolsey, by the time of the 1860 census, Jesse had moved his family to the "Narrows" in Crawford County, a location just east of modern Mountainburg and about twenty miles south of his mill site in Washington County. He built a mill at the Narrows as well—the census names his occupation as millwright with property valued at $1,500. His brother Thomas Gilstrap and family lived next door where Thomas worked as a cabinet maker. On the other side of Jesse's residence, his sister Nancy and her husband Reuben Burrows resided with their children.

J. M. Gilstrap,

Edge-Tool Grinder.

No 17,965. Patented Aug. 11, 1857.



Witnesses.
Benj. R. Smith
Wm. B. Taylor

Inventor
Jesse M. Gilstrap

COURTESY OF U.S. PATENT OFFICE

U.S. Patent No. 17,965

After Arkansas declared its allegiance with the Confederacy in May 1861, Jesse Gilstrap and other Union supporters suffered increasing belligerence. Confederate commanders were ordered to hunt down Union sympathizers. Many men of similar circumstance ended up spending the winter of 1861-62 in the caves of south Washington County. By June 1862 and after arrest and confinement under Confederate watch at Fort Smith, Gilstrap "took with him seventeen recruits to the federal army at Cassville, Missouri. When Colonel Larue Harrison obtained leave to organize an Arkansas regiment, Jesse Gilstrap raised the first field company. He was made a captain in Company D and his brother Thomas John was made first lieutenant in Company A. Their brothers Benjamin and Wesley also joined along with their brother-in-law Reuben Burrows."[8]

Gilstrap gained prominent mention in the 1863 publication of Lieutenant Colonel Albert Webb Bishop, provost marshal of Fayetteville, entitled Loyalty on the Frontier: Sketches of Union men in the South-west.[9] Bishop provides personal and official accounts of early war action in south Missouri and northwest Arkansas. Gilstrap's activities are often described in the company of his fellow officer Thomas Wilhite, also of south Washington County. Bishop's narrative illustrates the hazards of the times:

> Recruiting in Arkansas for the Union Army was at that time a perilous undertaking. Loyal men avowed their principles at the hazard of life, and the greatest difficulty to be overcome was in getting recruits to the rendezvous of the regiment for which enlistments were being made.
>
> ...By arrangement, [Thomas] Wilhite and Gilstrap, having for recruiting purposes gone into different neighborhoods, were to meet at the house of one Spencer Bullard, on Fall Creek, in Washington county, and there concert measures for the removal, or getting northward rather, of their recruits. For some reason or other, Gilstrap had departed on Wilhite's arrival, and the latter having with him twenty-eight men, determined to retire into the White River hills and Boston Mountains, and collection from the

> adjoining settlements still other men who were anxious to get away, bide his time for departure.

Gilstrap and Wilhite enlisted on the same day, suggesting they had made the risky journey together to Union lines in southern Missouri. Their regiment would later become known as the "Mountain Feds" for their regular patrols in seeking out Confederate guerillas preying on families known to be Union sympathizers. The regiment would earn a reputation for their ability to negotiate the rough Ozark country.

However, the trauma of frontline warfare plunges its horror deep into a man's soul. If not in battle, Gilstrap's first war terror may have occurred as he learned of the death of his brother Lieutenant Thomas John Gilstrap. Family records state that Thomas died while recruiting on November 3, 1862. One family account states that he approached what he thought was a Loyalist home, asked for a drink, and was given poisoned buttermilk. He fell dead in the front yard.[10] Another account states that he died of pneumonia at Cross Hollow.[11]

A month later, the First Arkansas Cavalry and in particular Company D experienced its first full-scale battle at Prairie Grove. But the first test of the troops came in an incident the day before the battle when the company came under unexpected attack. In the early hours of the morning on December 7, 1862, the day of the Battle of Prairie Grove, the 7th Missouri as well as the 6th Missouri, under command of Major Eliphalet Bredett, camped south of Prairie Grove at the junction of the Cane Hill, Cove Creek, and Fayetteville roads after an exhausting forced march south from Missouri. They had been ordered south to reinforce Union General James G. Blunt in his campaign to seize control of Northwest Arkansas.

> While feeding and resting their horses, the Missourians were unaware that Col. Emmett MacDonald's Confederate cavalry brigade had spotted them. [...] Before the Confederates could strike, a company of the 8th Missouri, also en route to reinforce Blunt, passed through the resting Missouri and Arkansas cavalrymen and swept on down

the road. They were almost through the heavily wooded lane when MacDonald's Confederates fired upon them.

The volley from an unseen foe created panic. The remnant of the company stampeded back through Bredett's startled horsemen. Ordering his men to mount and form a line of battle, the major had hardly completed his task when the Confederates thundered down on them. Desperately fighting, Bredett rallied his men and formed line again before he went down under the charging horsemen. The retreat was sounded, and it was every man for himself.[12]

... A considerable number of the Arkansas 1st Cavalry came rushing by at the top of the speed of their horses some without hats or coats in fact they were perfectly panic stricken and rushed in pell mell haste past us. ... [The foe] had made a sudden dash upon the Arkansas Cavalry who were ignorant of the close proximity of the enemy [and] were taken completely by surprise and their entire [baggage] train captured ...

... Troops of the First Arkansas Cavalry (U.S.) and Seventh Missouri Cavalry (U.S.) fled in disorder after an initial confrontation with Confederate horsemen between Fayetteville and Prairie Grove. Herron stopped the rout by shooting a Union cavalryman out of his saddle. [William L. Shea, Fields of Blood: The Prairie Grove Campaign (Chapel Hill: University of North Carolina Press, 2009) 137-43.][13]

Brigadier General Francis J. Herron shared joint command of Union forces with Brigadier General Blunt in the Battle of Prairie Grove, leading approximately 9,200 men against about 11,000 Confederate forces under Major General Thomas C. Hindman. Technically a stalemate, the battle resulted in Confederate withdrawal due to lack of supplies, leaving Union forces to seize control in the region.[14] It is not known if Captain Jesse Gilstrap or Company D were among those caught off guard by McDonald's attack.

COURTESY OF JIM DYE

Jesse Mumford Gilstrap

The winter of 1862-63 was one of the coldest on record. The Arkansas River at Fort Smith froze with ice thick enough for troops and supply wagons to pass over. Men suffered illness from exposure to the cold, many of them dying in camp.[15] Furthering Jesse's ordeal, in January 1863, he suffered the loss of his brother Benjamin, serving as a corporal in Company D. Benjamin went home to West Fork to die of pneumonia.

Throughout the coming months after federal forces gained control of Northwest Arkansas following the Battle of Prairie Grove, various companies of the Arkansas 1st Cavalry rode east into Carroll and Madison counties and south into Crawford, Franklin, and Johnson counties in pursuit of guerilla Confederates. Under constant psychological stress, men involved in these encounters engaged in hand-to-hand fighting, sometimes forced to patrol on foot.

> During this time, the regiment escorted wagon trains, conducted patrols, and skirmished with guerrillas on an almost daily basis. These activities took a tremendous toll on the regiment. Horses were especially vulnerable and were disabled at an alarming rate in the rough terrain of the Ozarks. In its first eighteen months of service, the First Arkansas received 2,600 horses. In July 1864, there were only 104 horses available for the 538 men present for duty. This chronic shortage of horses frequently forced the First Arkansas to conduct scouting and patrol duty on foot, a situation that placed the regiment at a considerable disadvantage when combating well-mounted guerrillas.[16]

Jesse Gilstrap's military files provide the following service record:

- July 1862, Present
- December 1862, Present Fayetteville Ark. In command of Co D as Provost Guard[17] at Fayetteville
- Jan 1863 to Mar 1863. Present for duty Fayetteville, Ark.
- April 1863. Present. Flat Creek, Barry Co., Mo.

- May 1863. Present Cassville Mo on special duty. Prov Marshal
- June 1863 to July 1863. Present Cassville, Mo.
- Aug 1863. Present Cassville, Mo. Detached service comd'g post, Cassville
- Sept 1863 to Oct 1863, Present, Fayetteville Ark
- Nov 1863 Present Fayetteville, Ark. In arrest[18]

In what must have come as a shock to Jesse, in October 1863, he received notice of his dismissal from active duty on charges outlined in a letter to the Head Quarters Department of the Missouri, St. Louis Mo. December 21st, 1863:

> Special Order No 348
>
> Capt. Jesse M. Gilstrap of the 1st Ark Cavalry is upon the representation of his immediate commanding officer … is ordered mustered out of the service of the United States for the following reasons
>
> 1st Failing to make proper company returns since his appointment
>
> 2nd Lax discipline permitting his men to be disrespectful to him
>
> 3rd Sleeping out of his quarters without leave totally unbecoming his position
>
> 4th Uncleanliness of person to a degree totally unbecoming his position
>
> He will receive no final payments until he has satisfied the pay department that he is not indebted to the government.
>
> By command of Maj. Gen Schofield
>
> P D. Green, Assistant Adjutant General

This observation of aberrant behavior and a photograph of Jesse during this time period suggest that he suffered an acute case of post- traumatic stress disorder.

In March 1863, a three-page letter written by Gilstrap and ad-

dressed to Major General Rosencranz at Fayetteville argues his case.

Sometimes speaking of himself in the third person, Gilstrap states that:

> He is known to be one of the few here who stood firm and true to the Federal Union in 1861. Made the last public Union speech known in the state and notwithstanding the withering storm of secession constantly strove to keep up the Union sentiment in the circle of his acquaintance. Among the first victims, he with 8 others were for several weeks imprisoned in Fort Smith Ark.
>
> Early in May 1862 he left his family home and all that was dear only the cause of our country and took with him 17 recruits to the federal army at Cassville, Mo., they being about the first from N. W. Ark. And when Col. M. LaRue Harrison obtained leave to organize an Arkansas Redgt your petitioner raised the first full company for that the 1st Ark Redgt and he feels that no one did more than himself to fill up said Redgt. And before the Redgt was fully organized he was placed in command of a detachment 26 miles southwest of Springfield Mo. While the rebels were holding Cassville, Mo. there remained over two months until reinforced by Capt. Galiway of said Redgt when he with said reinforcement took Cassville with the loss of only one man killed and capturing over thirty rebels and driving the rest completely out of town thus gaining the first victory gained by part of the 1st Ark Cav.
>
> During the 19 months the undersigned remained in the army service he has with the exception of a short time been on the extreme outposts and there served with all the vidulance [vigilance] and firmness in his power and in 3 or 6 engagements with the enemy in battle he feels that his conduct was creditable among those who know the facts.

Gilstrap goes on to deny the veracity of the charges leveled against him. He claimed only two nights out of quarters, and that

due to his family being in town. He struck through the following line:

> ...while some other officers especially Lt. Maringer who now (illegible) your petitioner in the regiment has rarely been known to sleep in his quarters.
>
> The 4th charge is frivolous and made only to render me contemptable at Head Quarters Not for any superior claims to ability but as and evidence of the confidence the union men of this county have in the undersigned. He was recently elected State Senator for four years by a vote nearly double that of both his competitors, one of whom was an old citizen (man years ago a rep) the other a captain now in the Federal Army serving here. He does not allude to this to boast of a triumph over those honorable gentlemen but a fact tending to show that Ark soldiers and other voters feel that he has done his duty and been true to our country...
>
> As to permitting my men to disrespect me, there is not a man in the company that was or is disposed to treat me with disrespect.

Sixteen attesting signatures including rank and company appear below Gilstrap's signature.

In a letter dated April 9, 1864, Gilstrap received a response to his plea. The letter briefly states the matter:

> Jesse M. Gilstrap, 1st Ark. Cavalry, is hereby so modified as to leave him honorable out of service as by resignation from the date of his dismissal.[19]

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Removed from military service and perhaps somewhat recovered from the worst of his PTSD, Gilstrap was invited to run for office by the Union Republicans now in control of the state government. He won the election and traveled to Little Rock for a special session of the legislature that convened in January 1864. He served
~~~

as senator representing Washington County. This marked the renewal of Union allegiance for Arkansas state government.

Senate records contain 93 mentions of Gilstrap citing resolutions he put forth or acts he brought forward for a vote on issues such as authorizing collection of school and internal improvement funds, the organization of a home and court guard, and establishing payment to the keeper of the Washington County poor house. He promoted a measure to provide relief to soldiers' families. The 1864 Journal of the Senate of Arkansas shows that Gilstrap was nominated to fill an Arkansas seat in the U. S. Senate but after multiple ballots, the position went to another man.

He was also nominated for the second U.S. Senate position, again losing the federal position to another man.[20]

Gilstrap was selected to chair a select committee on the state militia, producing Senate Bills 12 and 14 which set out recommendations for the establishment of a militia. He put forth a resolution to prohibit the appearance of certain rebel leaders to the Senate chambers, lobby, or gallery. He also introduced an amendment to emphasize that nothing about the rights of freed blacks allowed for marriage between a white person and a Negro or mulatto.

That same month, February 1864, Jesse's comrade-in-arms and neighbor Thomas Wilhite was honorably discharged from his military service. Three months later, on April 10, 1864, according to Thomas' mother's first-hand account, Confederate "raiders" swept onto the Wilhite farmstead at Strickler and seized Thomas and his father. The two men were shot then hung, a slightly less barbaric form of the old 'drawn and quartered' executions of medieval times.

Surely knowledgeable of his friend's revenge killing, Gilstrap skipped out on senate business for the rest of that year. In late June 1864, a substitute for Gilstrap was appointed, but no reason for his absence was given. At the time the Senate reconvened on November 24, 1864, a request was made of the doorkeeper to send word to Gilstrap, among others, that his presence was required. Gilstrap failed to appear for any further meetings of that session which remained convened through the end of the year.

In April 1865, Jesse Gilstrap resumed his elected duties and,

among other things, served as chair of the Senate committee charged with making suitable arrangements for the presentation of the battle flag of the First Arkansas Cavalry. Upon Governor Isaac Murphy's reading of a proclamation honoring the event, Colonel Bishop came forward to read a patriotic letter from Col. M. LaRue Harrison who was deemed a "credit to himself and the noble regiment whose displays of valor on sundry battle-fields he beautifully portrayed." After an eloquent address by the Hon. James Butler who received the flag for the state, three cheers were given to the old flag.

The spring 1865 session of the Arkansas legislature adjourned immediately afterwards, April 22, 1865.[21]

Less than a month later, on May 10, 1865, Jesse's wife Mary Ann died at the age of 35. At this point, Jesse and Mary had six children ranging in age from three to seventeen years. Records designate Mary Ann's place of death as Arkansas, but no information has been found naming the cause of death or her place of burial. Some family accounts claim she died and was buried in Missouri where the family and children relocated for safety during the war. Perhaps she died of natural causes, but partisan depredations continued to wreak havoc in the countryside.

On March 17, 1866, less than a year after the death of his wife, Jesse Gilstrap died. Family history says that he lost his life accidentally while working on a new mill. Such deaths weren't uncommon. As noted in a 1956 article about early mills in America,

> "Killed in his mill" was a frequent epitaph of two hundred years ago. The careless miller's life was a short one, and whether he was lifted aloft and thrown from a windmill, whacked in the head by a spar or caught by his hand or clothing in the gigantic gears and ground up, his everyday work had to be as exacting and careful as that of an airplane pilot.[22]

But it's also quite possible Jesse suffered the same vigilantism that killed his friend Thomas Wilhite. It wouldn't have been difficult for revengeful Confederate sympathizers to sabotage Jesse's operation or assist in an 'accident.' The extent of his injuries is not

known. He's buried in the Woolsey Cemetery alongside his brother Benjamin. No other Gilstrap graves have been identified at this location. Jesse's brother Thomas and brother-in-law Reuben Burrows are buried at the National Cemetery in Fayetteville.

On July 2, 1866, the only surviving son of Isaac and Lockey Gilstrap, Wesley H. Gilstrap, was appointed administrator of Jesse's estate with Jacob Yoes and Redding R. Putman as his securities. On November 5, 1867, an estate balance of $810.20 was confirmed, apparently the result of the sale of Jesse's lands. No record of that sale has been found. The estate was fully settled and vacated July 11, 1873.

Throughout the Civil War years and its aftermath, tragedies decimated the greater Gilstrap family. In addition to the war-time deaths of Jesse's brothers Thomas and Benjamin, Jesse's brother-in-law Reuben Burrows was killed in the Battle of Prairie Grove. Of the Gilstrap sons, only Wesley, the youngest Gilstrap brother, survived.23 Jesse's widowed sister Nancy died in 1867 and his sister Martha, joined in marriage in 1871 to James Yoes, died in 1872 a few weeks after giving birth to a daughter, Minnie.

Jesse's mother Lockey sided with her four sons in their allegiance to the Union and, at the start of hostilities, left her husband Isaac, a former slaveholder determined to embrace the Confederate cause. She resided briefly with her widowed daughter Nancy then with daughters- in-law and her surviving son Wesley until her death in 1873. The 1870 census finds Jesse's father

Isaac Gilstrap residing in a household headed by thirty-five year old Eliza Fellows and her four children at Vine Prairie Township, Crawford County, Arkansas. He died in 1877.

The children of Jesse and Mary Ann Gilstrap were Elizabeth Jane born 1848 in Arkansas, possibly died as a child; Martha A. born October 1850 in Missouri while Jesse was in the gold fields; Isaac 1853-1929; Elizabeth Elera (Elisa) 1855; Joshua David 1857-1897; and Thomas C. 1860, the last four born in Arkansas. With the death of both parents as well as their maternal grandparents in previous years, the children petitioned Washington County probate court for

legal rights. Isaac, age eighteen, and Elizabeth age fifteen, argued as follows:

> [They seek] an order of this court removing their disabilities as minors and [to] allow them to transact business in the same manner and to the same extent as if they were of full age.

The court granted their petition in the January term 1871. It is not known who provided care for the children during the five years between their father's death in 1866 and the grant of this petition. The 1870 census finds them scattered in various households at West Fork, Elizabeth Elera age 14 with the family of Searing Stelle and Martha age 19 at the home of William Graham. It's possible the younger children Isaac age 17, Joshua age 13, and Thomas age 10 were taken under the guardianship of Jesse's mother Lockey, who died in 1873, or Jesse's brother Wesley. Exactly how many children remained alive this point is debatable. The lack of any information other than a birth date for the youngest, Thomas, suggests he may have died young.

At age nineteen in 1872, Jesse's son Isaac Gilstrap was married in Washington County to sixteen-year-old Lourinda Caghman [Caughman] by Conrad Yoes. At the time of the 1880 census, Isaac and wife and two young children resided in Mountain Township, Washington County next door to his uncle Wesley H. Gilstrap and his family, both men farming for a living. Descendants of the Gilstrap families continue to live in Washington and Crawford counties to the present day.

Jesse Gilstrap followed ancient traditions of tradesmen who practiced and advanced their craft to the betterment of their communities. He may have struggled in his military duty, but in his role as captain, he did his best to honor his responsibilities and see to the welfare of his men.

Likewise in his elected office of state senator, he served the State of Arkansas by doing what he could to encourage civil government. He invested in a stronger future by starting over—again— in re-

building his mill. The loss of his wife, brothers and parents surely caused him considerable grief, but he wasn't a man to stop trying. His role in early Washington County history deserves recognition.

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8 Gilstrap family records. Also Historical Data Systems, comp. U.S., Civil War Soldier Records and Profiles, 1861-1865 [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2009, and National Park Service. U.S. Civil War Soldiers, 1861-1865 [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2007.

9 Loyalty on the Frontier: Or, Sketches of Union Men of the South-west. Albert Webb Bishop. R. P. Studley and Company, printers, 1863 - Arkansas. Pages 53, 82, 93, 98, 187, 202. Available online at https://books.google.com/books?printsec=frontcover&dq=%22loyalty+on+the+frontier%22+bishop&sig
=W2VS76pLcniZwVqiwbzRWYP4Yg&ei=QOHGTLT2NcWAlAe8vrzrAQ&ct=result&pg=PA83&id=QjG nmcFdtyAC&ots=CJyTD_wk8P#v=onepage&q=gilstrap&f=false Butler served as provost marshal of Fayetteville during the war.

10 Personal correspondence with Gilstrap descendant Jim Dye, December 30, 2017. In author's possession. The reported speed of death after ingestion is outside the norms for poisons available at that time.

11 "The Gilstrap Family," Marguerite Gilstrap. Self published family record. February 1978. Washington,
D.C. 21-22

12 I Do Wish This Cruel War Was Over: First Person Accounts of Civil War Arkansas from the Arkansas Historical Quarterly, edited by Mark K. Christ and Patrick G. Williams. (Fayetteville: The University of Arkansas Press, 2014): 57. This passage from Footnote 87.

13 Ibid

14 Ibid 27-28

15 Flashback April 1953. 25

16 "First Arkansas Union Cavalry," Michael L. Price. Encyclopedia of Arkansas History and Culture. Online at http://www.encyclopediaofarkansas.net/encyclopedia/

entry-detail.aspx?entryID=1168. Accessed Dec 12, 2017

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22 "The Mills of Early America," Eric Sloane. American Heritage, Vol. 6 Issue 6, 1955. Online at http://www.americanheritage.com/content/mills-early-america Accessed March 31, 2018. 23 Information regarding Isaac Gilstrap and his descendants available at http://www.genealogy.com/ftm/s/c/o/F-morton-Scott-OK/WEBSITE-0001/UHP-0021.html

The following notes came from the Nov. 18, 1871, edition of the Fayetteville Weekly Democrat.

COUNTY NEWS

The enterprising citizens of Shiloh will establish a first-class male and female Institute at their town. The first session of the School will commence on the first Monday in December.

We learn that the flourishing little village of Boonsboro' is rapidly improving, new buildings are being erected, and everything presents an air of business. The Cane Hill Schools are in a flourishing condition.

Capt. Jno. O. Parks, of Billingsly, was in our office a few days ago, and informed us that their town is improving, and that peace and plenty abides. Farmers have all been busy lately sewing wheat. Billingsly now boasts a fine flouring mill.

A School will be opened at Walnut Grove, eight miles west of the city, in a short time, under the management of Mrs. H.A. Vandiver, an excellent teacher of several years' experience.

Call for Submissions: Prize for Writing Articles on History of Washington County

The Washington County Historical Society announces the ninth annual competition for the Walter J. Lemke Prize and the Lessie Stringfellow Read Prize with a call for articles.

Topics can be on any phase of Washington County's history or archeology, deal with an individual or institution connected with the county, and can address any time period. The competition is open to professional and amateur historians alike.

A $250 prize is offered in each of two categories: the Walter J. Lemke Prize for best article about Washington County history with preference given for subjects outside of Fayetteville; and the Lessie Stringfellow Read Prize, with preference given for best article about Fayetteville. Winners will be recognized at the society's annual meeting each October.

Manuscripts will be judged on their contribution to the expansion of the county's history; the originality of the subject; and, the use of primary and secondary sources. The manuscripts must be original material, and must not have been previously published; no more than 40 pages, typed, preferably with endnotes, which do not count toward the 40-page limit. The title page should contain the heading "WCHS PRIZE," the full title of the manuscript, the author's name, mailing address, telephone number, and email address.

Entries become the property of the Washington County Historical Society and will not be returned to the author. All submissions will be considered for publication in *Flashback*. The historical society reserves the right to award one or no prizes.

Copies of all entries in the Lemke and Read Prizez will be deposited with the Special Collections Department at the University of Arkansas Libraries. Entries may be mailed to Lemke Prize, Washington County Historical Society, 118 E. Dickson Street, Fayetteville, AR 72701, or emailed to charlie.alison@gmail.com by June 30, 2019.

For additional information on the prizes, please contact Charlie Alison at the above mailing address, at 575-6731 or at charlie.alison@gmail.com.

Deepwood on Kessler Mountain Listed in National Register of Historic Places

EDITOR'S NOTE: The following summary and history of Deepwood, Woodwind and several smaller contributing structures was produced by Ralph S. Wilcox, the National Register and survey coordinator for the Arkansas Historic Preservation Program as part of the nomination of the properties for inclusion in the National Register of Historic Places. It was approved on May 21, 2018.

Summary Paragraph

Deepwood House is the property that architect Herb Fowler designed as his own personal residence on top of Kessler Mountain west of Fayetteville. The property, which is set on over 30 acres, includes the main house (Deepwood House), guest house (Woodwind), barn, pump house, and art studio, all designed by Fowler. The buildings were all built between c.1960 and 1965, and employ principles of organic architecture, including utilizing natural materials, such as wood and stone, and being designed to fit into the landscape. The buildings rest on stone or concreteblock foundations with wood or stone walls and gable, shed, or hipped roofs covered in asphalt shingles, asphalt roll roofing, or metal roofing. The property that surrounds the buildings is mainly wooded with some open space in the vicinity of the art studio.

Narrative Description

Located at 4697 West Finger Road, Deepwood House is the property that architect Herb Fowler designed as his own personal residence. The Deepwood House property is located on top of Kessler Mountain west of Fayetteville, and is set on over 30 acres. The property includes the main house (Deepwood House), guest house

The entrance on the south façade of Deep Wood. The view through

PHOTO BY DON SHREVE

windows at the central mimick the traditional Ozark dog-trot.

(Woodwind), barn, pump house, and art studio, all designed by Fowler. The property that surrounds the buildings is mainly wooded with some open space in the vicinity of the art studio. The buildings were all built between c.1960 and 1965, and employ principles of organic architecture, including the utilization of natural materials, such as wood and fieldstone, and being designed to fit into the landscape.

The buildings on the property are organized in two groups. The first group, which includes Deepwood House and Woodwind, is located on top of the mountain, while the other group includes the barn, art studio, and pump house and is located below Deepwood House.

Deepwood House and Woodwind both rest on fieldstone foundations and have board and batten wood siding. In addition, much of the walls of Deepwood House are comprised of glass that provides views of the surroundings. Deepwood House is topped by a gable-on-hip roof covered with asphalt roll roofing and battens, while the gable-on-hip roof on Woodwind is covered in asphalt shingles. Both roofs have unusually wide eaves that shade the buildings' walls.

The pump house, barn, and art studio, which are in the second group of buildings, are more eclectic in their design and use of materials. The pump house rests on a stone foundation with stone walls and a shed roof, while the barn has a wood post and concrete-block foundation, vertical board walls, and a metal-covered gable roof. The art studio also has a stone foundation, vertical board walls, and a metal-covered gable roof.

Deepwood House - Contributing

Front/South Façade

The south façade of Deepwood House consists of the fieldstone foundation and lower wall that are in an earthen berm. The main body of the south fac;ade is comprised of windows. Beginning at the east end of the house, there are thirteen wood-frame, single-pane windows, and every other window is an operable casement window. To the west of the windows, a sunken fieldstone terrace is accessed by a central set of French doors flanked on either side by two plate-

PHOTO BY DON SHREVE

Interior view of the entrance to the left and the fireplace.

glass windows. To the west of the plate-glass windows is a recessed entrance with a decorative screen door and a single-pane sidelight on the west side of it. Continuing west of the recessed entrance is a short section of board-and-batten siding followed by six, single-pane windows. As with the other windows on the eastern part of the façade, every other window is an operable casement window.

Side/East Façade

The east façade of Deepwood House is centered around a central recessed entrance to the house with a wood door and decorative screen door. The door leads to a flagstone terrace between the main house and the workshop connected to Woodwind. To the south of the entrance is a short section of board-and-batten siding followed by three, stationary single-pane windows. The southernmost window is frameless and abuts the window on the south façade. To the north of the central entrance the fac;ade is devoid of fenestration.

In the end of the gable peak is a triangular louvered attic vent.

Rear/North Façade

The north facçade of Deepwood House consists of the fieldstone foundation and lower wall and a flagstone terrace. The main body of the north façade, like the south façade, is comprised of windows. Beginning at the east end of the house, there are ten wood-frame, single-pane windows, and every other window is an operable casement window. To the west of the windows is a section of wood board-and-batten siding. To the west, the fieldstone terrace is accessed by a central set of French doors flanked on either side by two plate-glass windows. To the west of the plate-glass is a section of board-and-batten siding followed by five, single-pane windows. As with the other windows on the eastern part of the façade, every other window is an operable casement window.

Side/West Façade

The west façade of Deepwood House is devoid of fenestration and is covered in wood board-and-batten siding. In the end of the gable peak is a triangular louvered attic vent.

Interior

The interior layout of Deepwood House consists of a central living room and dining room area with flagstone floor, board-and-batten paneled walls, and sheetrock ceilings divided into sections by wood molding. The living room has a raised stone hearth and fireplace at the west end and there are various pieces of built-in furniture and shelving around the room. (As in Woodwind, the ceilings in Deepwood House are vaulted in the gable-roofed center of the building, and are covered in sheetrock divided into panels by wood molding. The ceilings under the hipped-roof portions of the building, are flat with recessed lights.) The kitchen, which is open to the dining room, a utility room, and a bathroom, are located immediately to the east of the living room and dining room. The rest of the eastern end of the house consists of two bedrooms on the north side of the house and an office area on the south side of the house. As with the rest of the house, there are flagstone floors, board-and-batten paneled walls, and sheetrock ceilings divided into sections by wood molding. The bedrooms also have built-in desks and dressers.

The west end of the house contains the master bedroom and bathroom. The master bedroom is separated from the living room by a set of small folding screens only. The west wall of the bedroom is made up of built-in closets. Built-in cabinets are also present below the windows on the north and south sides of the room. As with the rest of the house, the room has a flagstone floor, board-and-batten paneled walls, and sheetrock ceilings divided into sections by wood molding.

Guest House "Woodwind" and Workshop

Front/North Façade

The center part of the façade is sided in wood board-and-batten siding that covers four doors for exterior storage areas. At the east end of the façade is a single, stationary, single-pane window, while the west end of the façade has the building's entrance.

A flat roof extends from the north façade creating a two-car carport and it also connects Woodwind to the workshop to the north of the building. The workshop building is rectangular in plan and

The use of local flagstone and wood gives the house a feel as though

PHOTO BY DON SHREVE

it's an organic part of the surrounding woodland and mountains.

is sided in wood board-and-batten siding. A set of double doors accesses the space on the south and a single door on the west also accesses the space. The only fenestration is in a projecting bay on the east that is fenestrated by two, stationary, single-pane windows on the east of the bay, and a frameless stationary window that wraps around the southeast comer of the bay.

Open shed spaces are located on the west side of the workshop.

Side/East Façade

Beginning at the south end of the east façade, Woodwind is fenestrated by a stationary, frameless, single-pane window that connects to the one of the south façade. Immediately to the north of it is a stationary, single-pane window, followed by a single wooden door with a single-pane window followed by another stationary, single-pane window. After a short section of wood board-and-batten siding, the north half of the east façade is fenestrated by a single wooden door with a single-pane window flanked on each side by a stationary, single-pane window. The north end of the façade, which is slightly recessed, is covered with wood board-and-batten siding.

Rear/South Façade

The south façade of Woodwind has a pair of board-and-batten doors at the west end of the façade that access a storage area. In the center of the façade is a narrow, floor-to-ceiling jalousie window, and the east corner of the façade is fenestrated by a stationary, frameless, single-pane window.

Side/West Façade

The west façade of the building is fenestrated by two pairs of windows evenly spaced along the façade. Each pair of windows includes one single-pane stationary window and one jalousie window.

Interior

The interior of Woodwind is divided into four spaces — kitchen, bathroom, living room, and bedroom. The building has flagstone floors, and the central stone chimney with fireplace divides the bed-

room and bathroom area from the kitchen and living room area. A wood knee wall with wood screen divides the entry from the kitchen. Walls on the interior are a mixture of sheetrock, fieldstone, or built-in cabinets, especially in the kitchen area. The ceilings, which are vaulted in the gable-roofed center of the building, are sheetrock divided into panels by wood molding. The ceilings under the hipped-roof portions of the building, are flat with recessed lights.

Barn - Contributing

The barn is a large wood structure with a gable roof located a short distance to the northeast of the pump house and approximately 300 feet northwest of Deepwood House. A wood post and concrete-block foundation supports the structure. The south façade of the barn has a recessed entry with a large pair of vertical-board doors. The east façade has two small, single-pane windows in the center of the façade while the west façade has a single window opening in the center of the façade that is currently boarded up. In the center of the south façade, a recessed area has two single-pane windows flanking a boarded-up entrance. The roof of the barn is covered in corrugated metal and has a large shed-roofed cupola in the middle with a south-facing louvered vent. The interior of the barn consists of an open space on the main floor with lofts above.

Pump House - Contributing

The pump house on the Deepwood House property is a small one-story fieldstone structure with a south-facing shed roof. The only opening is an arched doorway on the north side of the building with a wood vertical-board door. Underneath the eaves of the building is a cornice with triangular lentils.

Art Studio - Contributing

The art studio is located approximately 350 feet northwest of the barn, and is a small square structure that is one room. The foundation of the studio is constructed of fieldstone with vertical-board walls and a gable roof covered in standing-seam metal. The interior framing is timber frame connected with pegs. The north façade of

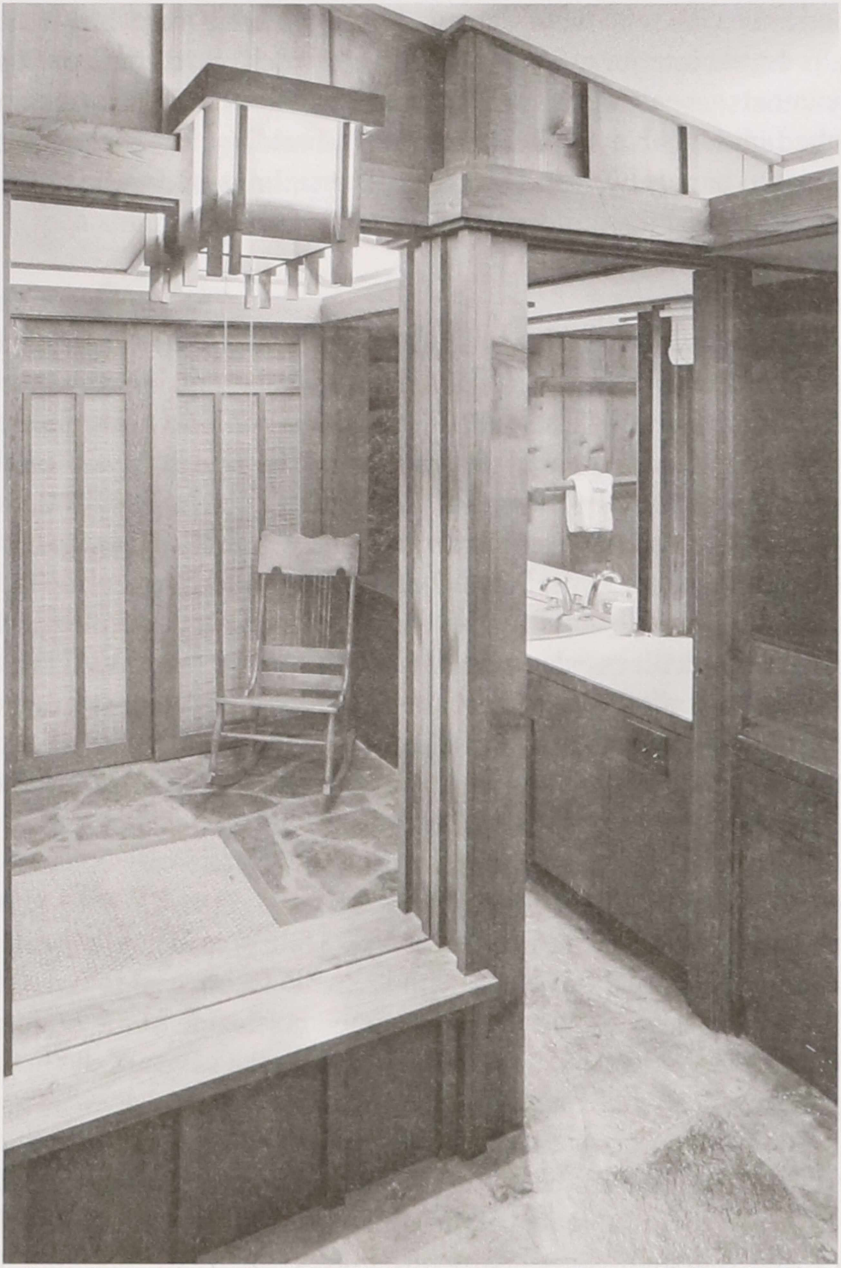

PHOTO BY DON SHREVE

A mirror on the left reflects one of the bedrooms while the doorway offers a look into one of the bathrooms.

the art studio has three stationary triangular windows that surround what appears to be a door opening in the center of the façade.

A rectangular window that is oriented horizontally is located below the door opening. The west façade is devoid of fenestration while the east façade has a large pair of vertical-board doors that are the building's only entrance. The south façade has two triangular windows in the gable peak that surround the fieldstone chimney. The interior is comprised of an open space with afieldstone fireplace in the center of the south wall.

Integrity

Deepwood House and its associated outbuildings have excellent integrity from the time of their construction during the 1960s. With respect to Deepwood House, the interior plan has apparently been altered from the time of its construction. In the east wing of the house, the location of the office area was labeled as a play area in a plan published in the Home and Garden section of a 1967 newspaper. The HABS drawings for the complex done in 2015-2016 by students at the University of Arkansas also indicate that Woodwind had a roof covered in asphalt roll roofing and wood battens like what is currently located on Deepwood House. The biggest change to the buildings at the complex involves the art studio, which was redone by an unknown craftsman, it is believed in the early to mid-1990s. However, with the exception of the apparent change in roof materials on Woodwind, the changes were done while the Fowlers owned the property, since they sold it to the current owners in early 1995. Overall, the design of Deepwood House and its associated outbuildings reflects the design of Herb Fowler and his design philosophy. The setting around the property also reflects the setting of the property historically under the Fowlers' ownership.

HISTORY OF THE PROPERTY

The establishment of Washington County and Arkansas's western border began in 1820 with the creation of Crawford County by the Arkansas territorial legislature. Four years later, Congress passed a bill that moved the western boundary of the Arkansas ter-

ritory 40 miles to the west, although white settlers were not allowed to establish residence in the new area due to an 1817 treaty. In 1827 the Secretary of War lifted the ban on white settlement in the Cherokee country, and on October 13, 1827, Lovely County was created by the Arkansas territorial legislature. The following year, a treaty moved the territorial boundary 40 miles to the east, to its present location, and on October 17, 1828, the territorial legislature created Washington County out of Lovely County, which ceased to exist.[1]

Although settlement began in Washington County and the Fayetteville area in the early 1800s, it was not until the arrival of the railroad that the region really began to develop. Leaders in the area had the construction of a railroad in the area as a goal prior to the Civil War. However, it took many years before it was finally accomplished. In 1868, the Arkansas legislature granted aid of $15,000 per mile to the Northwestern Railroad Border Company for the completion of a railroad from Missouri to Van Buren through Fayetteville and Bentonville. However, they were not able to accomplish it.[2]

The completion of a railroad line through Washington County would not happen until the Frisco decided to undertake construction in the late 1870s. The Frisco surveyed two lines through Washington County, one through Prairie Grove Valley and one through Fayetteville. Businessmen in the Fayetteville area influenced the Frisco's decision by purchasing right-of-way for the line from Missouri to Fayetteville for $8,000 and also contributing $2,500 for a depot in Fayetteville.[3]

When the first train arrived in Fayetteville on June 8, 1881, it was a great occasion. Approximately 10,000 people greeted it, and J.R. Pettigrew, who was the publisher of the *Arkansas Sentinel*, commented, "Fayetteville, and Northwest Arkansas, are exuberant with joy. We are entering a new era; the humdrum of the stage coach days is past, we are out of the old grooves; the steam is up, the bell is ringing and we plunge into the stirring active scenes of the new life."[4]

Throughout the twentieth century, as Fayetteville's population grew, the city expanded as well. Development in Fayetteville, at least to the west, centered around the University of Arkansas campus,

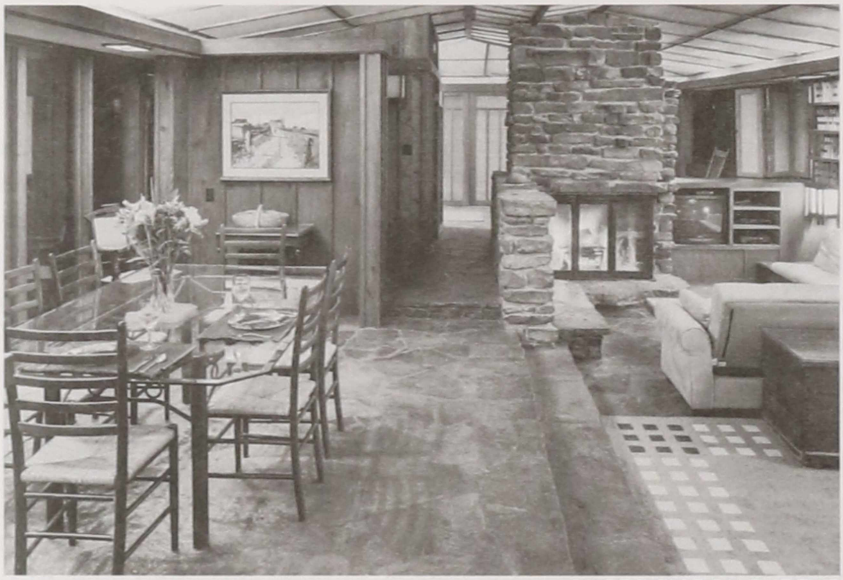

PHOTO BY DON SHREVE

The dining room at left and the living room on the right with the master bedroom in the distance.

especially in University Heights and Haskell Heights where new homes were built on lots surrounding the area's original farmhouses, and along U.S. 62 in between Fayetteville and Farmington, which continues to develop today. During the mid-twentieth century, several people built homes on Kessler Mountain, including University of Arkansas architecture professor and architect Herb Fowler.

Herbert Keatinge Fowler was born in 1921 in Lewiston, Idaho, to Herbert Eugene Fowler and Mary Keatinge Fowler. At the age of two, Fowler's family moved to Bellingham, Washington, and in 1934 the family moved east to New Britain, Connecticut. In 1939, Fowler began studying at Yale University, but World War II interrupted his studies. Fowler entered the Army and after training he went to Hawaii, Guadalcanal, and the Philippines, but once the war ended, Fowler returned to Yale where he finished his studies and earned a degree in architecture.[5]

After working for a time in Connecticut and New York, Fowler

married Judy (Marie) Ellen Booth in 1952. Later in the same year, the Fowlers moved to Fayetteville, Arkansas, where Fowler had been hired to design the new Animal Sciences Building at the University of Arkansas. The Fowlers enjoyed the people at the University so much that they stayed in Fayetteville, and Fowler became a founding faculty member of the University's Architecture Department, which was formed by John Williams. As Williams writes in *The Curious and the Beautiful: A Memoir History of the Architecture Program at the University of Arkansas*, "Herb Fowler finished the programming and schematic design phase of the animal sciences building during the spring of 1952 and joined the faculty in the fall of 1952." In 1953, the Fowlers moved to Oslo, Norway, for a year on a Fulbright Scholarship.[6]

As Fowler's obituary notes: "Upon their return to Fayetteville, Herb designed their residence, located on the edge of a bluff outside of town. The 'Deepwood' house, with its sweeping view of surrounding mountains and forested valley below, was to be their home for 35 years." Fowler continued to work for the University until he officially retired in 1989 and became Professor Emeritus, but he soon returned to the University at the encouragement of students to teach his class "Design Determinants."

Fowler's involvement with the University's school of architecture was extensive and went far beyond teaching classes. For example, in 1966, Fowler served on a committee that discussed the "problems of space, enrollment, and curriculum and our desire to become a school of architecture," and that was ultimately successful in having the school of architecture established. Fowler also served on the dean's search committee in 1976 and was instrumental in planning the school of architecture's first commencement.[7] As Williams notes in *The Curious and the Beautiful*,

> Herbert Fowler chaired the commencement committee for the first graduation ceremony of the school of architecture. The ceremony was held in Vol Walker Hall and was followed by a luncheon for graduates and faculty members and their families. The committee hoped to establish traditions that would be repeated at every sub-

PHOTO BY DON SHREVE

The openness of the house's design included a view from the master bedroom and the open view into the living room.

sequent commencement ceremony and took great care to make both the ceremony and the luncheon special. This tradition has been repeated each year.[8]

In 1995, the Fowlers left Deepwood House and moved to Butterfield Trail Village in Fayetteville. Judy died in March 2005 and in 2007 the Herbert K. Fowler Award was established at the University's School of Architecture to honor a student with exceptional drawing ability. Fowler continued to express his creativity and his love of drawing until his death on April 10, 2008.[9]

Mount Kessler, located to the west of Fayetteville, attracted people to live there due to its higher location that provided views of the surrounding areas and the serenity that it provided from the hustle and bustle of Fayetteville below. Although it has never developed to the extent of Mount Sequoyah on the east side of Fayetteville, likely due to earlier logging operations, several houses were built on its slopes during the twentieth century. Interestingly, in addition to Herb Fowler, James Alvin Vizzier, architect and consulting planner

for the University of Arkansas and the cities of Springdale and Fayetteville and who also developed master street plans for both cities, also built his house on the mountain. Vizzier's house, which was a striking Mid-Century Modem home, was not the only distinctive modem house on Mount Kessler — a house at 2315 Smoke House Trail, which has distinctive angles and large windows to take advantage of its bluff-side site, was also built during the same period.

When Fowler designed Deepwood House, it was very apparent that the principles of Organic Architecture guided the design. Frank Lloyd Wright was the greatest proponent of Organic Architecture, and although he never used any kind of systematic definition for the term, he did put together his most simplified list of principles in a 1908 article in *Architectural Record*. Among the principles that he listed were:

> III. "A building should appear to grow easily from its site and be shaped to harmonize with its surroundings if Nature is manifest there and if not try to make it as quiet, substantial and organic as She would have been were the opportunity Hers."
>
> IV. "Colors require the same conventionalized process to make them fit to live with that natural forms do; so go to the woods and fields for color schemes."
>
> V. "Bring out the nature of the materials; let their nature intimately into your scheme."[10]

Although Wright was laying out principles of Organic Architecture in the first part of the twentieth century, he continued to write about it later in life as well. For example, the concept of integrating a building into its site was something that Wright discussed in his book, *The Natural House*. He wrote:

> Now there can be no organic architecture where the nature of synthetic materials or the nature of nature [sic.] materials either is ignored or misunderstood. How can there be? Perfect correlation, integration, is life. It is the first principle of any growth that the thing grown be no mere aggregation. Integration as entity is first essential. And integration means that no part of anything is of any

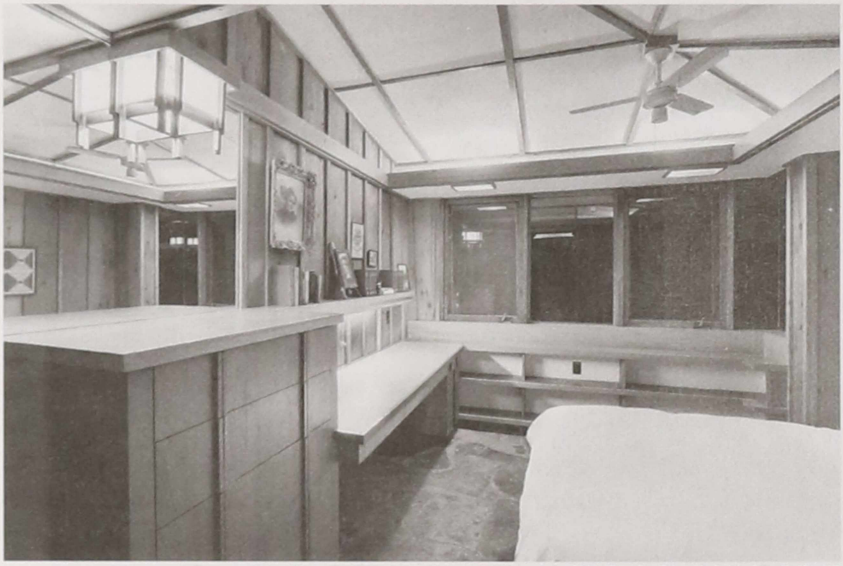

PHOTO BY DON SHREVE

One of the children's bedrooms, with built in shelves and desk.

> great value in itself except as it be [an] integrate part of the harmonious whole. ... [11]

With respect to Deepwood House specifically, the concept of the house blending into the environment and becoming almost invisible was also noted in a 1967 newspaper article on the house. The article said:

> Outside of Fayetteville on the crest of one of many wooded hills, there is a house that seems to float in an anchorage of trees. Aptly called "Deepwood" by its owners, Mr. and Mrs. Herbert K. Fowler, it is based on stone and capped by a striking roof, which, from the ridge line takes a steep pitch, then flattens abruptly midway down into a wide flare fore and aft. Between the foundation and the roof, ranks of glass prevail for a pavilion-like, see-through effect.[12]

Deepwood House was designed in 1960 and represented one of Fowler's earliest completed residential designs. The design of the house was inspired by local materials and the house's use of wood,

stone, and glass construction was done in an "expressive manner, and [the house] is important as an example of post-World War II modem residential design interpreted in a regionalist manner."[13] The HABS documentation for the property further states:

> The continuity of materials deployed in the house, especially native field stone and cedar siding, begins before entry to the house, continues on the interior, and spills out onto the terrace spaces in a nearly seamless procession. Terrace doors and operable windows along the north and south façades allowed positive airflow and enhanced passive cooling. Few interior doors and the use of low partitions asserted an unusual degree of spatial openness throughout the house. Cabinetry built from locally harvested black walnut was featured throughout the house. A large native-stone hearth served to anchor the central gathering and symbolic center of the house. Butt glazing at the comers of the house added to the de-materialization of the structure and enhanced the feeling of lightness throughout.[14]

The design of the house, in certain respects, was meant to echo the dogtrot architecture that was found in the Ozarks region of the state. A 1967 newspaper article said of the house that:

> A long, open "dog trot" layout compatible with the Ozark setting was another knotty requirement Mr. Fowler, who is a professor in the School of Architecture at the University of Arkansas, grappled successfully. The solution was the unusual roof, which is a based on scissor trussing, with an irregular ceiling following the lower line of the trusswork. The ceiling course can be traced, almost in its entirety, from one end to the other, a criss-crossing of cedar battens over white, with a luminous center strip derived from semiopaque white plastic panes set between closer spaced battens.[15]

The dogtrot layout is further enhanced inside with the central living space with French doors to the terraces separating the more private bedrooms at either end of the house.

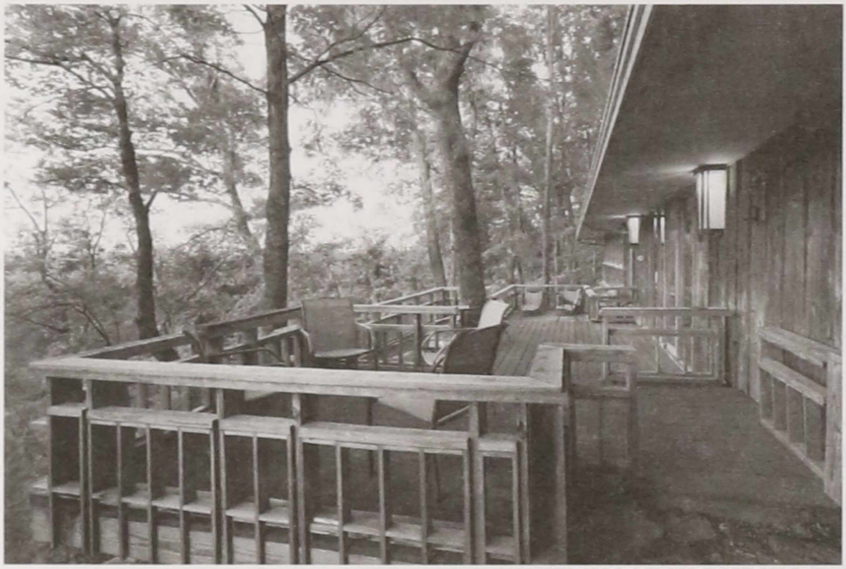

PHOTO BY DON SHREVE

A wooden deck extends over a bluff and into the treetops.

The same characteristics that Fowler used in the design of Deepwood House were used again when he designed a guest house, "Woodwind," for the property in 1964. Although Woodwind had a much simpler interior than Deepwood House, the guest house did include butt glazing at the comers and jalousie windows like the main house, all of which helped the natural ventilation of the building. Also, a native-stone hearth and wall divided the main spaces of Woodwind, just like the hearth separated the main living space from the master bedroom in Deepwood House.[16]

The Fowlers lived in the house until the 1990s, but even when Fowler designed the house in the 1960s, he designed it for potential changes as the family grew and their interests changed. For example, with respect to the wing with the children's bedrooms, it was noted in 1967 that, "For the present a free standing 'stage,' with a floor raised over low storage bins, closed sides, its own roof, and a matchstick roll shade backdrop, serves to set apart Ian and Alison's rooms from the playroom. (More private division is being considered now that the children are older.)" Although this change was ul-

timately carried out, creating the desk space adjacent to the kitchen and the bedrooms, not all of the changes were done. The same article notes that "Eventually the master bedroom at the opposite end of the house will serve as a studio — with space for a loom, since hand weaving ranks high among Mrs. Fowler's many interests. A new bedroom will be extended beyond the present bank of closets ..."[17]

After the Fowlers left Deepwood House in the 1990s, it was sold to Tom Butt, who also had experience with the architecture program at the University of Arkansas, and worked for a period of time for Edward Durrell Stone. Although Butt lives in California, the family rents out the house as overnight accommodations. The fact that the house has only had two owners, the original architect and one who appreciates the design of the property, has allowed it to maintain its integrity and remain an architectural landmark on Mount Kessler.

SIGNIFICANCE OF THE PROPERTY

The design of Deepwood House is an excellent representation of some of the shifts in residential design that were occurring across the country after World War II. The decorative pre-war revival styles, which were all the rage, were being pushed to the side by more functional and livable residential designs. Although some people after World War II still believed "that only shrunken colonial, Cape Cod ranches, or Cinderella homes properly represent the American way of life .. . a trend [had] now begun working the other way. .. . [It was] slowly becoming apparent to people that architects working with builders can give them better, more thoughtful design for their money."[18]

This post-World-War-II architecture moved away from an "over-decorative eclecticism to a less self-conscious expression." Expression, rather, was manifest through window placement and design, placement of the home in the landscape, and also through interior space arrangement. Also, the many mid-century styles, including buildings that employed the tenets of Organic Architecture, greatly espoused the relationship between the indoors and the outdoors (which was partly expressed through the window placement and design).

Deepwood House clearly reflects the Organic Architecture de-

sign trends that were impacting residential architecture in the mid-century period after World War II. The house lacks the applied ornamentation that was so often used prior to World War II, and uses window placement and a variety of materials to give visual interest and ornamentation, and also to reflect its natural surroundings. As McAlester and McAlester point out with respect to some mid-century styles, Deepwood House has "no decorative detailing." Furthermore, it "lack[s] the stark white stucco wall surfaces, which are usually replaced by various combinations of wood, brick, or stone."[19] Fowler used natural materials such as fieldstone and wood, often in a rough and unfinished nature, so that the nature of the materials could easily be seen in the design for the property.

The design of Deepwood House also reflects the increased relationship between the indoors and outdoors and the ideas of integrating a building into its surroundings, which were key components of Organic design. The design of Deepwood House, with its multitude of windows that span the façades encouraged residents and visitors to interact with the house's surroundings. The windows, along with the stone foundation walls, also allow the house to disappear and blend in with the surroundings. The placement of the house on the edge of the bluff, nestled into the side of the hill, also emphasized privacy for the house's occupants from the driveway.

Since Deepwood House is an excellent example of the mid-century Organic Architecture designed by the Arkansas architect Herb Fowler, it is being nominated to the National Register with local significance under Criterion C.

NOTES

1. *History of Washington County, Arkansas*. Springdale, AR: Shiloh Museum, 1989, pp. 85-86.
2. Ibid, p. 236.
3. Ibid, p. 237.
4. Ibid, p. 235.
5. Obituary for Herbert Keatinge Fowler. *Hartford Courant*, 16 April 2008.
6. Obituary for Herbert Keatinge Fowler. *Hartford Courant*, 16 April 2008, and Williams, John G. The Curious and the Beautiful. Fayetteville, AR: University of Arkansas Press, 1984, pp. 28 and 30.
7. Williams, John G. *The Curious and the Beautiful*. Fayetteville, AR: University of Arkansas

Press, 1984, pp. 41 and 56.
8. Williams, John G. *The Curious and the Beautiful*. Fayetteville, AR: University of Arkansas Press, 1984, p. 59.
9. Obituary for Herbert Keatinge Fowler. *Hartford Courant*, 16 April 2008.
10. Wright, Frank Lloyd. "In the Cause of Architecture." The Architectural Record. March 1908, pp. 156-157. Quoted in: Williams, Callie Leonora. "Euine Fay Jones: ' architecture is invention, is innovation, but it is also remembering." Department of Architectural History, University of Virginia. MA Thesis 2010, pp. 19-20.
11. Wright, Frank Lloyd. *The Natural House*. New York: Mentor Books, 1963, p. 22.
12. Aldridge, Harriett. "'See Through' House Is All of a Piece." Horne and Garden Section of an Unknown Newspaper. 17 December 1967, p. 15D. (In the files of the Arkansas Historic Preservation Program.)
13. Umierski, Stephan, Chelsea Garrison, Isaac Thompson, Wendy Cargile, and Jacob Boatman. Historic American Buildings Survey Documentation, Deepwood House, Fayetteville, Washington County, Arkansas. 2015-2016. In the files of the Arkansas Historic Preservation Program.
14. Urnierski, Stephan, Chelsea Garrison, Isaac Thompson, Wendy Cargile, and Jacob Boatman. Historic American Buildings Survey Documentation, Deepwood House, Fayetteville, Washington County, Arkansas. 2015-2016. In the files of the Arkansas Historic Preservation Program.
15. Aldridge, Harriett. "'See Through' House Is All of a Piece." Home and Garden Section of an Unknown Newspaper. 17 December 1967, p. 15D. (In the files of the Arkansas Historic Preservation Program.)
16. Umierski, Stephan, Chelsea Garrison, Isaac Thompson, Wendy Cargile, and Jacob Boatman. Historic American Buildings Survey Documentation, Deepwood House, Fayetteville, Washington County, Arkansas. 2015-2016. In the files of the Arkansas Historic Preservation Program.
17. Aldridge, Harriett. "'See Through' House Is All ofa Piece." Home and Garden Section of an Unknown Newspaper. 17 December 1967, p. 15D. (In the files of the Arkansas Historic Preservation Program.)
18. Von Eckardt, Wolf. *Mid-Century Architecture in America*. Baltimore: The Johns Hopkins Press, 1961, p. 21.
19. McAlester, Virginia & Lee. *A Field Guide to American Houses*. New York: Alfred A Knopf, Inc., 1984, p. 482.

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